

Volume 66

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# BULLETIN OF THE LAGRANGE COLLEGE

Established 1833

Chartered 1846

LaGrange, Georgia

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The Music Department

The Art Department

The Expression Department

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The next issue will be in May, which will contain the Catalogue except the Music, Art and Expression Departments.

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## CALENDAR FOR 1912

1912

- Tuesday, April 9. Benefactor's Day—the birthday of Mr. William S. Witham, founder of the Loan Fund.
- Friday, April 26. Memorial Day—a holiday.
- Friday, May 3. Annual Debate between the Irenian and Mez-zofantian Societies.
- Tuesday to Friday, May 28-31. Final Examinations.
- Friday, May 31, Saturday, June 1. Annual Meeting of the Board of Trustees.
- Saturday, June 1. Annual Concert.
- Sunday, June 2. Commencement Sunday.
- Monday, June 3. Literary and Graduating Exercises.
- Friday, September 13. Next Session begins. Registration.
- Saturday, September 14 } Examination and Classification of  
Monday, September 16 } Students.
- Monday, September 23. The birthday of Mr. A. K. Hawkes, one of the College's benefactors.
- Thursday, November 28. Thanksgiving Day—a holiday.
- Thursday, December 19. Christmas holidays begin at the close of this day.

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## ADMINISTRATION

RUFUS WRIGHT SMITH, President

ALWYN MEANS SMITH, Director of Music

LEON PERDUE SMITH, Dean and Registrar

MISS MAIDEE SMITH, Lady Principal

REV. H. L. EDMONDSON, Atlanta, Georgia,  
Financial Agent

**THE FACULTIES****The College Faculty**

RUFUS WRIGHT SMITH, A. B., A. M. (Emory), Professor of Metaphysics.

LEON PERDUE SMITH, A. B. (Emory)\*, Professor of Sciences.  
MISS MARCIA LEWIS CULVER\*, Lit. Grad. (Ga. Normal and Industrial Col.), Professor of Latin and French.

MISS MARGARET ELIZABETH SHEPARD\*, A. B. (Judson), Professor of History and German.

MISS MAIDEE SMITH, A. B.,\* Mus. Grad. (LaGrange), Professor of Greek and the Bible.

MISS BUFORD JENETTE JOHNSON, A. B.,\* Professor of Mathematics and Pedagogy.

MISS ERNESTINE MAY DEMPSEY,\* A. B. (LaGrange), Professor of English.

ALWYN MEANS SMITH, Mus. Grad.\* (Leipsic), Professor of the Theory of Music.

MISS JANE ALLISON, Exp. Grad.\* (Curry), Director of the Expression Department.

MISS HALLIE CLAIRE SMITH, A. B.\* (LaGrange), Instructor in German.

**High School Faculty**

MISS ESTELLE LOIS JONES, A. B.\* (LaGrange), Instructor in English.

MISS EFFIE EUGENIA ETTER, A. B.\* (LaGrange), Instructor in Mathematics.

MISS MARGARET ELIZABETH SHEPARD, A. B.,\* Instructor in History.

MISS MARCIA LEWIS CULVER, Lit. Grad.\* (Normal and Industrial College), Instructor in French.

MISS HALLIE CLAIRE SMITH, A. B.\* (LaGrange), Instructor in Latin and Science.

MISS SUSAN WILLARD BROWN, Assistant Instructor in Latin.

MISS RACHELLA KILLINGER (Corcoran School of Art), Instructor in Free Hand Drawing.

MISS EDITH AMANDA POOLE, Mus. Grad. (N. Y.), Instructor in Sight-singing.

It will be seen that there are a few duplications in the above Faculties and those to follow, but the names are given twice to present the full list for each Department.

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\* Those thus marked have taken post-graduate work in some of the large universities.

### Faculty of the School of Music

ALWYN MEANS SMITH, Mus. Grad., Director, Theoretics, Voice Culture, Musical History. Mus. Grad. '86 (Valparaiso Normal College). Student in N. E. Conservatory (Boston); then in private under Charles Adams; then in Metropolitan College of Music (New York); then for two and one-half years in Leipsic (Germany) Royal Conservatory of Music, from which last institution he also received a Diploma.

MRS. ALWYN M. SMITH, Mus. Grad., Voice Culture. At N. E. Conservatory (Boston) for three years, graduating in Voice under Mr. Daniels and Signor Rotoli; studied in Metropolitan College of Music (New York); then for two years in Leipsic (Germany) Conservatory under Herren Rebling and Knudson, at which institution she also received a Diploma.

MRS. ETHEL DALLIS HILL, A. B., Violin. Mrs. Hill graduated at the Southern College in 1900 with the degree of A. B. She studied Piano in the same institution for several years and studied Violin under Prof. Schirmacher for five years. Subsequently she studied under Hedwegh Von Ende, the celebrated violin teacher in New York City for fourteen months, and during the summer of 1911 at Chautauqua, N. Y. Mrs. Hill also took a course in Counterpoint under Prof. Alwyn Smith.

MISS EDITH A. POOLE, Mus. Grad., Pipe-Organ, Piano, Theory, Sight-Singing. Miss Poole is a graduate of the Institute of Musical Art of the City of New York, where she studied Organ under Dethier, Piano under Lillie Sang-Collins, Theory under Dr. Goetschius, Ear Training under Krehbiel and Pratt. She has high endorsements from Prof. Dethier and Lillie Sang-Collins. Since her graduation she has studied under Albert Weinstein, a Leschetizky pupil, for one year.

MISS ALMA McDONALD BAGBY, B. S., Mus. Grad., Piano, Theory. Miss Bagby graduated in 1893 from Liberty College, Kentucky, with the degree of B. S. and also received a Diploma in Music. She studied three years at the Cincinnati Conservatory of Music, from which institution

she also received a diploma. She also studied Music for a time at the University of Chicago. In Cincinnati she received special training in Voice under Miss Clara Baur; in Chicago she studied under Lester Bartlett Jones, the Director of Music. She has worked in Piano under Theodore Behlman, graduate of Klindworth, Berlin, and under Kennett and Kraupner. In the Cincinnati Conservatory she was accompanist and piano instructor for three years.

MRS. MAUDE PARSONS, Mus. Grad., Voice, Piano, Theory. Mrs. Parsons is a graduate of the Woman's College of Frederick, Md., and had one year's additional post-graduate work in the same institution. She has had training in both Piano and Voice for nine years. For five years she was under New England Conservatory training and for four years in New York with Signor G. Raoul Palma, where she graduated in Piano and Voice. Signor Palma was a graduate of Leipsic and was a pupil of Manuel Garcia.

MISS BERTHA LOUISE BURNSIDE, A. B., Mus. Grad., Piano, Theory. Miss Burnside received special training in Piano in Augusta, Ga., before entering LaGrange College. She received a Diploma in 1906, but continued post-graduate work for two more years while she was completing her literary work. She received the A. B. degree in 1908. During the present session she took the place of Miss Eleanor C. Davenport, who was unable to teach because of sickness. Miss Burnside later gave up her position and married Mr. A. K. Forney.

MISS ADA MILDRED GANE, Mus. Grad. (Leipsic), Piano and Theory. Miss Gane studied two years with Prof. Day, a graduate of Leipsic Conservatory, and graduated from Fargo (N. D.) Conservatory, where she studied under Prof. Stout, a pupil of Schawenka; then she studied two years in Oberlin Conservatory with Prof. Upton, a pupil of Leschetizky; then she completed a two years' course in Leipsic with Piano under Grisch and Harmony under Schreck, both of whom are well known musicians connected with the Royal Conservatory of Leipsic. She also had there a Teachers' Normal Course with Mrs. Kenter. Subsequently Miss Gane taught for three years in the Fargo College Conservatory.



MISS MAIDEE SMITH, A. B., Mus. Grad. (LaGrange), Piano, Theory, Sight-Singing. Miss Smith is both an A. B. and Musical Graduate of the LaGrange College. She also studied for one session under Miss Hill in the Music School of the Valparaiso College, Indiana, and has taught Piano for fifteen years. Miss Smith was a missionary in Brazil for six years. Her literary education has covered two years of post-graduate work at LaGrange, and Bible study under Dr. Campbell Morgan in New York, besides work in the N. Y. School of Philanthropy.

MISS SALLIE FLORENCE FEW, Superintendent of Practice.

### Faculty of the School of Art

MISS RACHELLA KILLINGER, (Corcoran School of Art, Washington), Instructor. Miss Killinger studied Art for five years at the Corcoran School of Art, Washington, where she had special instruction under Richard Norris Brooke and E. C. Messer. She had previously studied Art for four years at Marion College, Va. An oil painting of Miss Killinger's was admitted to the annual exhibition of Washington artists in February, 1909.

### Faculty of the School of Expression

MISS JANE ALLISON, Director of Expression and Gymnastics. Miss Allison is a graduate of the Curry School of Expression of Boston, Mass. She also studied at Sullins College, Bristol, Va.-Tenn., and at Virginia College, Roanoke, Va. She was private pupil of Mrs. Anna Baright Curry and Mrs. Harry Otto Packard, and was instructed by Dr. Samuel Silas Curry. She has been teacher of Expression in Willie Halsell College, Vinita, Okla., Columbia College, Milton, Ore., and McAlester City Schools, Okla.

MISS FREDERICA SYLVESTER WESTMORELAND, Instructor in Gymnastics. Miss Westmoreland has had special training in Gymnastics, and has the student body divided into sections for systematic exercises. It is intended to organize a class in the next session for the training of those who wish to qualify as instructors in the schools.

MISS RUBIE MARIE NEWSOM, Supervisor of Practice in Expression. Miss Newsom is one of the advanced students in the Department.

## Household Administration

MRS. MINNIE MOSS, Housekeeper.  
 MRS. MARY ELLEN RAKESTRAW, Matron.  
 MISS ADDIE FRAZIER, Assistant.  
 PAUL BRANHAM SMITH, Bookkeeper.  
 MISS MARGARET ELIZABETH SHEPARD, Librarian.  
 MRS. EULER B. SMITH, MISS RACHELLA KILLINGER and  
 MISS LAVERNE GARRETT, Assistant Librarians.  
 OVERTON LAVERNE GARRETT, Assistant to Registrar.  
 MISSES FREDERICA WESTMORELAND and MARTHA HAM-  
 ILTON, Assistants in the Office.

## EXPENSES

## These Rates are for the College Year

Board, Laundry, Lights and Fuel.....\$150.00  
 All rooms for two are at the rate of \$5 per year extra for each occupant,  
 except the corner rooms for two, which are \$10 per occupant extra,  
 and rooms in Hawkes Building, which are \$15 per year extra.  
 The charges for only partial work in literary studies will be prorated in  
 proportion to amount taken.

## MUSIC

Voice Culture under Prof. Alwyn Smith.....\$72.00  
 Voice Culture under other instructors..... 50.00  
 Piano under any instructor..... 50.00  
 Pipe Organ (with use of electric blower)..... 72.00  
 The rate for Pipe-Organ includes use of Organ for Practice.  
 Harmony or Counterpoint in class..... 15.00  
 Harmony or Counterpoint—private lessons..... 72.00  
 Use of Piano for Practice..... 10.00  
 Students in Piano or Voice use Piano for one and one-half hours  
 per day at this rate and those in both Piano and Voice two  
 and one-half hours.  
 Use of Piano for extra time—for each additional hour per  
 day ..... 5.00  
 Violin (students furnish their own instruments)..... 50.00  
 Sight-Singing, Theory, History of Music ..... FREE



## ART

Pencil, Charcoal or Crayon Drawing.....	40.00
Pastel, Water Color, Oil or China Painting.....	50.00
Free-Hand Drawing.....	FREE

## EXPRESSION

Expression .....	50.00
Special Course in Gymnastics.....	5.00

Ordinary Gymnastics is free to all Students, but there is a Gymnasium  
Fee of \$1.00 for all.

## FEES

Certificate in any Department.....	\$3.00
Diploma in any Department.....	5.00

## Stipulations

Special regulations bearing on charges to visitors to the College for board, time for payment of charges, and other items, will be seen in the May catalogue issue of the Bulletin.

Students in Voice Culture under Prof. Alwyn Smith are required to pay \$1.00 per lesson, if they enter for less than one-half year. Students under other Music instructors will pay at the rate of 75 cents per lesson under similar conditions.

Books, Sheet Music, etc., are sold for cash.

## Uniform

Students are required to wear a simple uniform, of which the skirt, cloak, waist, etc., can be secured, generally, at home. The College Cap costs \$2.00. Students furnish their sheets, covering, pillow cases and towels. Further information on this subject can be secured in the May catalogue issue.

## MUSIC DEPARTMENT

ALWYN M. SMITH, Director.

This Department offers a thorough course in vocal and instrumental music, theoretical studies and musical history. All of the teachers have had advantage of the best conservatory training, all are eminently qualified for their respective positions. The methods employed are those used by the best in-

structors of American and European conservatories.

Semi-monthly pupils' recitals give training for concert and church work. The time required to complete a course is dependent upon the talent, industry and previous attainments of pupil. The courses of theory and sight-singing are deemed essential to an intelligent comprehension of voice culture, piano or pipe organ.

### **Equipment for the Music Department**

There are 39 Practice rooms (more will be provided soon), supplied with high grade-pianos, besides the teachers' rooms. There are two Grand Pianos, four Technic-Claviers, and all the other needed facilities for the study of Piano and Voice. In the Auditorium, one of the largest Pipe-Organs in the state, which is "pumped" by an electric motor, is for the use of the students.

### **Theory**

A. M. SMITH, MISSES MAIDEE SMITH, BURNSIDE, POOLE,  
BAGBY, MRS. PARSONS.

Under Theory is included notation, rudimentary principles, harmony and counterpoint. The course of Theory will compare favorably with that of the best conservatories.

### **Course of Study in Theory**

#### **First Grade**

Notation, rudimentary principles.  
Scales, signatures, intervals, etc.  
Written exercises adapted to pupil.

#### **Second Grade**

Drills in signatures, scales, intervals, etc.  
Thorough bass. Marks of expression.  
Written exercises adapted to pupil.

#### **Third Grade**

Emery's Elements of Harmony.  
Emery's Additional Exercises. Original modulations.

#### **Fourth Grade**

Emery's Elements of Harmony completed and reviewed.  
Jadassohn's Harmony.

Richter's Additional Exercises. Double chants, chorals.  
Harmonizing melodies. Acoustics.

**Fifth Grade**

Bridge's Simple and Double Counterpoint.  
Jadassohn's Counterpoint. Figuration. Simple composition  
in rondo form.

**History of Music**

A. M. SMITH

Pupils have access to a library containing musical books and journals. In the fourth, fifth and sixth grades, pupils are required to read biographies of the masters and other musical literature.

**Course of Study in History of Music**

**First Year**

Lessons in Musical History (Fillmore), with outlines and sketches.

**Second Year**

The Great German Composers (Crowest). Biographical sketches of each composer.

**Piano**

MISSSES MAIDEE SMITH, BURNSIDE, POOLE, BAGBY.

Particular attention is paid to technic throughout the course. To facilitate the attainment of correct position and touch, pupils are first taught to play slowly. With increasing strength and flexibility, rapidity of execution is acquired till the desired tempo is reached.

**Course of Study in Piano**

**First Grade**

Koehler, op, 349. Vol. I., II. Duvernoy, op. 176. Herz's  
Technical exercises.

**Second Grade**

Koehler, op. 249, Vol. III. Duvernoy, op. 120. Lemoine, op.  
37. Diabelli's and Clementi's Sonatinas. Herz's Technical  
exercises.

**Third Grade**

Bach's Preparatory Studies. Heller, op. 45, 47. Czerny, op. 636. Beren's op. 61. Bertini, op. 29, 32. Schumann, op. 63. Dussek's and Kahlan's Sonatinas. Smaller works of good composers. Herz's Technical exercises.

**Fourth Grade**

Czerny, op. 299, 740. Kullak's Octave Studies, Bk. I. Chopin's Waltzes. Bach's Inventions, Preludes, and Easy Fugues. Loeschhorn, op. 66. Mendelssohn's Songs Without Words. Mozart's, Clementi's, Beethoven's Sonatas. Doering, op. 24, 25. Selected Solos. Pischna's 60 Daily Studies. Cramer's Fifty Selected Studies.

**Fifth Grade**

Tausig-Ehrlich's Exercises. Clementi's Gradus ad Parnassum, Vol. I. (Tausig). Kullak's Octave Studies, Bk. II. Bach's Well Tempered Clavichord. Jensen, op. 32. Seeling's Concert Etudes. Beethoven's, Haydn's, Schubert's Sonatas. Chopin's Polonaises, Nocturnes. Selections from modern composers.

**Sixth Grade**

Tausig-Ehrlich's Exercises. Chopin, op. 10, 25. Bach's Suite Anglaise. Reinecke, op. 121, Bk. II., III. Mendelssohn, op. 104. Concertos of Hummel, Weber, Schumann, Field. Pieces by Raff, Jensen, Moszkowski, Weber, Schumann, Grieg, Liszt, Chopin.

**Course of Study in Organ**

MISSES BURNSIDE AND POOLE

**First Grade**

Ritter's Organ School. Schneider's Pedal Studies, Bk. I., II. Easy pieces by European and American composers.

**Second Grade**

Extempore playing begun. Accompaniments for Congregational Singing. Bach's Preludes and Fugues, Vol. I., II. H. R. Shelley's Modern Organist.

**Third Grade**

Extempore playing. Accompaniments for chorus and solo singing. Mendelssohn's Preludes and Sonatas. Schumann's Fugues ueber B. A. C. H. Selections from Reinberger, Piutti, Richter, Guilmant, Rossini, Raff, Gounod, Schubert.

**Fourth Grade**

Thomas' Etudes. Bach's Masterpieces. Eddy, Church and Concert Organist. Concert pieces from Buck, Wagner, Schumann, Guilmant, Flagler, Sonatas of Reinberger, Lemmens, Ritter.

**Course of Study in Violin**

MRS. ETHEL DALLIS HILL

**First Grade**

Foundation Exercises: Dancla, DeBeroit, Ries and Sevcik methods.

Etudes: Wohlfahrt, Langhans, Dancla, Kayser (Book I.) Ries, Playel duos and Ries Scales.

Compositions: Weiss, Dancla, Ries, Sitt, Bohm, Borowski, Grunwald, Hering, Reinecke.

**Second Grade**

Study of Second to Seventh positions: DeBeriot, Ries.

Etudes: Wohlfahrt, Kayser (Books II. and III.), Mazas and Dont.

Velocity Exercises: Dancla. Meerts and Casorti Bowing Exercises, Schradieck Scales.

Compositions; Dancla, Alard, Singalee, Accolay, Seitz, Viotti, Danbe, Jensen, Nesvadba, Mendelssohn, Wagner, Weber, Bohm.

Duos: Wohlfahrt and Mazas.

**Third Grade**

Scale Studies: Halir. Scale studies in Thirds: Wilhelmy.

Etudes: Kreutzer, Mazas.

Concertos: Viotti.

Sonatas: Haydn, Haendel and Mozart.



## Sight-Singing

MISSSES POOLE AND MAIDEE SMITH

This is a prominent feature of the institution. Every pupil in the institution has the advantage of a thorough course in vocal music, enabling her, without the aid of an instrument, to sing ordinary music at sight. Pupils taking this course in sight-singing make more rapid and intelligent progress in voice culture as well as in instrumental music. We believe that pupils possessing the power of speech and an appreciation of melody may learn to sing ordinary music intelligently. The aim of this department is to develop among our pupils a musical taste and ability. Sight-singing, fundamental principle, glees, church music, choruses, as well as harmony, are taught daily except Thursday.

### Course of Study in Sight-Singing

#### First Grade

First and Second Reader (Educational Music Course).

Notation. Major Scales, Ear training.

Drills in intervals. Music Dictation.

Two-part singing. Selected glees.

#### Second Grades

Third and Fourth Reader (Educational Music Course).

Major and Minor Scales. Accidentals.

Modulation. Musical Dictation.

Three-part singing. Selected glees and choruses.

#### Third Grade

Fifth and Sixth Reader (Educational Music Course).

Choruses selected from standard operas and oratorios.

Church music. Four-part singing.

### Voice Culture

MR. AND MRS. ALWYN SMITH, MRS. PARSONS

Since correct breathing is the basis of good tone as well as of good health, breathing exercises are given throughout the course. Noise and forced tones do not constitute singing. Pupils do not learn, parrot-like, a few songs, the musical thought

of which neither pupil nor teacher comprehends; but their voices are properly trained and developed. Instruction is given in vocal physiology, tone production, true musical conception and orthoepy as related to singing as well as to speaking. This course fits people for solo singing in concert and church, and for teaching voice culture properly. At the discretion of the teacher pupils are allowed to sing in public. Female quartets are organized and drilled when voices are found adapted to such work.

### **Course of Study in Voice Culture**

#### **First Grade**

Technical exercises adapted to pupil.

Concone's 30 Lessons. Bonoldi's Exercises. Panofka's A. B. C.

#### **Second Grade**

Breathing and technical exercises.

Marchesi, op. 1. Concone's 50 Lessons. Panofka, op. 85.

Simple solos.

#### **Third Grade**

Breathing and technical exercises.

Concone's 25 Lessons. Vaccai's Italian Method. Marchesi, op. 15.

Italian pronunciation. Selected songs.

#### **Fourth Grade**

Breathing and technical exercises.

Marchesi, op. 21. Panofka, op. 81. Concone, op. 17.

Arias, selections from oratorio, concert singing. English, Italian and German songs.

#### **Fifth Grade**

Breathing and technical exercises. Preparatory exercises for trill.

Bordogni's 36 Vocalises. Concone, op. 12.

Concert singing. Study of aria, recitative and cavatina.

Operatic selections in English, Italian and German.

### **Certificates and Diplomas in Music**

The following requirements are necessary to receive a Certificate in Piano:

Third Grade Theory (Harmony) Fourth Grade Piano.

First Year Musical History. First Year Sight-Singing.

Prima Vista. Public Recital of Four Numbers

Literary requirements for a Certificate: (See page 18)

Required for a Certificate in Voice Culture:

Third Grade Theory (Harmony) Fourth Grade Voice Culture.

First Year Musical History. First Year Sight-Singing.

Public Recital of Four Numbers. Literary requirements.

Required for Diploma in Piano:

Fourth Grade Theory (Harmony) Sixth Grade Piano.

Second Year Musical History. First Year Sight-Singing.

One Year Prima Vista. Public Recital of Four Numbers, one to be a concerto.

The completion of the literary requirements for Diplomas in Music: (see page 18)

Required to receive a Diploma in Voice Culture:

Third Year Sight-Singing. Second Year Musical History.

Fifth-Grade Voice Culture. Fourth Grade Theory (Harmony)

Public Recital of Four Numbers. Literary Conditions as for Piano Diploma.

THE CERTIFICATE AND DIPLOMA RECITALS MAY NOT BOTH BE GIVEN IN THE SAME YEAR.

The policy of the institution is to require students in music to take a small amount of literary work, unless the music courses occupy their time to a reasonable degree.

Students cannot receive Certificates and Diplomas for less than one year of work in this institution. Before Diplomas are given, both Certificate and Diploma Recitals are given.

### Units of Credit for Music Work

A limited amount of credit is permitted as a part of the Admission (or High School) work required for entrance to the Freshman Class. For three years (three full grades) of Piano or Voice, with First and Second Year Theory, one Admission Unit is allowed.

One unit (four hours of work a week for one year) in College work is allowed for the completion of the required courses for a Music Certificate. Another unit is allowed for the completion of the work that will qualify for a Diploma in Music. A total of only two such units is allowed for both Music and Art, so that additional work in Art will not increase this credit above two units.

## ART DEPARTMENT

MISS RACHELLA KILLINGER (Corcoran Art School).

The Studio for Art is well lighted and is supplied with casts, studies, etc. A kiln for burning china is accessible to the institution, thus saving some expense.

The classes in Free-Hand Drawing, including some work in Water Color, are open, free of charge, to all students connected with the institution.

### Course of Study in the Art Department

FIRST YEAR.—Drawing in charcoal, block, hands, feet, fruit, leaf, geometrical forms from casts. "Still-life" groups, and simple fruit studies from nature in charcoal.

SECOND AND THIRD YEARS.—In charcoal, hands, feet and heads from casts. "Still-life" studies, copies after the best artists, and studies from nature in crayon, oil, water colors, and pastel. Sketching in pen and ink.

FOURTH AND FIFTH YEARS.—Studies from nature in oil, water colors, and pastel. Flower studies from nature. China Painting.

SIXTH YEAR.—Oil, water-colors, and pastel portraits from life. Water-colors and oil copies from the best fac-similes. China Painting.

Course of study leading to a Certificate in Art:

The above course in Art completed through the Fourth Year.

Literary requirements for a Certificate in Art: (See page 18)

Course of Study leading to a Diploma in Art:

The completion of the entire course in Art.

The completion of all required literary work for a Diploma in Art.

### Units of Credit for Art Work

One hundred and twenty hours (not periods) of Free-Hand Drawing, or the first three years' work in Art may credit as one High School or Admission Unit. The completion of the Fourth Year will allow one-half College Unit (a unit is the equivalent of an Elective course occurring four hours a week for one year), and the completion of the entire course will allow one and one-half Units. However, students may not receive more than a total of two College units in Music and Art combined.

## DEPARTMENT OF EXPRESSION AND PHYSICAL CULTURE

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This department is in charge of Miss Jane Allison, a graduate of the Curry School of Expression, Boston. Miss Frederica Westmoreland, under the supervision of Miss Allison, is instructor in Gymnastics and is in general charge of the Gymnasium. Miss Rubie Newsom, one of the advanced students in Expression, is Supervisor of Practice in Expression.

### Expression

Expression as an art seeks to awaken the student to the highest possibilities of soul, mind and body. The student's imagination is aroused and her conception of herself and her work is deepened and widened by the study and her artistic ideals are awakened. Attention is given to the harmonious training of voice, mind and body, stimulating the cause of mental action, and training the means, voice and body, to spontaneously respond to the conceptions of the mind and the emotions of the soul.

The cost for instruction in Expression may be seen on the page entitled Expenses. (See page 18).

### Course of Study in Expression

#### First Year

Qualities of Voice; Speech and Articulation; Pantomimic problems; Sight reading; Conversation; Vocal Expression; Lyric and Narrative studies; Recitations from the best literature; Harmonic Gymnastics; Normal adjustment. Text-books: Curry's Foundation of Vocal Expression, Curry's Mind and Voice, from part I. to IV.

#### Second Year

Vocal training, elements of speech, vowels and consonants; Pantomimic problems; Development of Imagination; Literature, the Drama and studies from Shakespeare and other standard writers; Study of comedy; Selections; Harmonic Gymnastics; Poise. Text-books: Curry's Lessons in Vocal Expression; Curry's Mind and Voice, from Part IV. to VII.



### Third Year

Advanced principles of Vocal Training and Vocal Expression; Pantomimic problems; Shakespeare; Bible reading; Extemporaneous speaking; Original work in arranging short stories and dramas for platform use; Advanced Study of Lyric and Epic poetry; Dramatic scenes; Monologues. Text-books: Curry's *Imagination and the Dramatic Instinct*; Curry's *Mind and Voice*, from Part VII. to the end of the text.

### Recitals

Recitals are given in connection with the recitals of the Department of Music every two weeks throughout the year, and are under the charge of the Director of Music.

### Certificates and Diplomas

Candidates for Certificates in Expression must spend at least one year in the institution, must complete the Second Year's work in Expression, and complete the required literary work as shown on page 20, and must give a public recital of four numbers.

Candidates for Diplomas must present the Third Year's work in Expression, must complete the required literary work as shown on page 20, and must give a second public recital of four numbers. The recital for a Certificate and that for a Diploma cannot be given in the same year.

In addition to the above requirements the candidates for either Certificate or Diploma should take the special work in Gymnastics indicated below, as the Expression instructors are frequently expected to give training to students in Gymnastics.

### Physical Culture

The work in Physical Culture is under the immediate charge of Miss Frederica Westmoreland, and all students who are not especially excused by the President are expected to take it.

In the next session a special training course for those who wish to prepare themselves as instructors in physical culture will be offered, and all those who are pursuing regular work in Expression are expected to take this course. To them it will be free, but to others who may wish to enter it there will be a small

charge which will be announced later. This course will include wands, indian clubs, dumb-bells, other body movements, and the students will be made familiar with the gymnastic apparatus for individual or small group use, such as the ladder, stall-bars, travelling rings, and various other apparatus to be found in the gymnasium.

The Gymnasium Hall proper is fifty by seventy feet, and immediately connected with it are the instructor's office, storage room for light apparatus, dressing rooms, shower baths, other baths, and a swimming pool which holds 30,000 gallons of water.

Tennis courts and a basket ball ground are just outside the gymnasium, and they are surrounded by a 220 yard running track. These play grounds are being fixed up in such a way that no College in the state can approach LaGrange in its conveniences for out-door and in-door exercises.

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### **Literary Requirements for Certificates and Diplomas in the Music, Art, and Expression Departments**

The literary requirements presented below are to become effective for the session of 1912-13, but students who have already arranged their literary work for Certificates and Diplomas will not be required to conform rigidly to these specifications, but will conform so far as may be possible without delaying the time for receiving the Certificates, etc. This new arrangement is not an increase in the amount of work required, but is a series of courses best suited to these classes of students. The Faculty believe that the ideal foundation for advanced work in any of these fields is an A. B. course, but this will be a greater requirement than prevails in any of the great schools of Europe or America, and these following courses are regarded as a minimum for suitable mental culture to make well equipped teachers.

#### **Literary-Music Course**

The order of the courses in music presented below is suggestive only and may be varied. It is understood that the student may not finish the full course of work in Piano or Voice or Pipe

Organ in the time indicated by the outlines. For a fuller account of these literary courses see the May Catalogue number of 1911.

#### **First Year**

An examination in Geography, on which 75 must be made.

Ancient History (1A). Review Arithmetic (1A). Algebra to Quadratics (2A). Review Grammar (1A). Elementary Composition and Collaterals (English 2A). Bible I. First Grade Theory. Piano or Voice.

#### **Second Year**

Composition and Rhetoric with Collaterals (English 3A). Algebra completed with Commercial Arithmetic (Mathematics 3A). English History (3A). Bible II. Sight-singing I. Second Grade Theory. Piano or Voice.

#### **Third Year**

Pedagogy I. German I. Advanced American History and Civics (2A). Bible III. Third Grade Theory (Harmony I.). History of Music I. Sight-singing II. (Required only of Voice students). Piano, Voice or Pipe Organ.

#### **Fourth Year**

German II. Pedagogy II. Bible IV. Metaphysics. Fourth Grade Theory (Harmony II). History of Music II. Freshman English (1). Piano or Voice or Organ.

Completion of the Third Year's work in the literary subjects above with the requisite amount of Harmony, History of Music and Piano or Voice or Pipe Organ, and the recital, will qualify for a Certificate. Completion of the whole course in all of these subjects will qualify for a Diploma.

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### **Literary-Art Course**

#### **First Year**

Ancient History (1A). Review Arithmetic (1A). Algebra to Quadratics (2A). Review Grammar (1A). Elementary Composition and Collaterals (English 2A). Bible I. Systematic Graded work in Art. An examination in Geography, on which 75 must be made.

### Second Year

Composition and Rhetoric with Collaterals (English 3A). Algebra completed and Commercial Arithmetic (Mathematics 3A). English History (3A). Bible II. Systematic Graded work in Art.

### Third Year

Pedagogy I. Advanced American History and Civics (2A). French I. Plane Geometry (4A). Rhetoric and Collaterals (4A). History of Art I. Systematic Graded work in Art.

### Fourth Year

Pedagogy II. Solid Geometry, Math. (I). French II. Freshman English I. Bible IV. History of Art II. Systematic Graded work in Art\*.

Completion of the the Third Year's work with the requisite amount of Art work (Fourth Grade Art) will entitle a student to a Certificate in Art, while the completion of the whole course will entitle her to a Diploma.

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### Literary-Expression Course

It does not seem possible to arrange a course of literary work that may be completed in four years for students who seek Diplomas in Expression. A fairly mature student can complete the Expression course in three years, but the necessary work in English and other cultural courses to accompany it cannot be completed within four years unless the student is advanced to Tenth Grade when she begins her work in Expression.

The following studies will be the prescribed course for Certificates in Expression:

Ancient History (1A). Review Arithmetic (1A). Algebra to Quadratics (2A). Review Grammar (1A). Elementary Composition and Collaterals (2A). Examination in Geography to make a grade of 75. Bible I., II., III. French I., II. History of England (3A). German I. Algebra

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\*It will be understood that the full course in Art may not be completed in the four years which will be needed to cover the literary work.

completed and Commercial Arithmetic (3A). Pedagogy I. Composition and Rhetoric with Collaterals (3A). Rhetoric and Collaterals (4A). Advanced American History and Civics (2A). Freshman English (I). Two years of the outlined work in Expression. Recital.

For a Diploma in Expression:

All of the above requirements for a Certificate, and German II. Pedagogy II. Metaphysics. Bible IV. Sophomore English (II). Recital. One of the more advanced courses in English (V. or VI. preferable). The Third Year of the outlined work in Expression.



## RECITALS

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The following programs were of recitals, etc., which were given during the present session up to the printing of this Bulletin. Those occurring later will appear in the May and July issues:

### OPENING CONCERT

OCTOBER 5, 1911, 8:00 P. M.

Liszt, Le Rossignol (Theme de A. Alabieff) (Piano)	Miss Alma McD. Bagby
Wieniawski, Polish National Dance (Piano)	Miss Bertha L. Burnside
Mark Twain, Youthful Eloquence (Reading)	Miss Jane Allison
Original arrangement from Tom Sawyer	
Chopin, Ballade in G Minor (Piano)	Miss Edith A. Poole
Bizet, Toreador's Song from Carmen	Mr. Alwyn M. Smith
Haesche, Souvenir de Weinawski; Tschaikowsky, Canzonetta from Violin Concerto	Mrs. Ethel D. Hill
Dubois, Toccata in G (Organ)	Miss Bertha L. Burnside
M. Moszkowski, Springtime of Love, Waltz, (Arranged by E. Haines-Knester); C. Marshall, I Hear You Calling Me	Mrs. Maude Parsons
Paderewski, Theme and Variations, Op. 16, No. 3 (Piano)	Miss Ada Mildred Gane
Donizetti, Aria; Mrs. Beach, June (Vocal)	Mrs. Alwyn M. Smith
Widor, Finale from Fifth Organ Symphony	Miss Edith A. Poole

### RECITAL NO. 2

OCTOBER 19, 1911, 4 P. M.

All Through the Night (Welsh)	Miss Sara Tatum
Sydney Smith, For You	Miss Dollie Jones
Grieg, To Spring	Miss Rosa Burks
Riego, Slave Song	Miss Annie Tankersley
Too Late for the Train	Miss Ruby Newsom
Mozart, Lullaby	Miss Nell Smith
Jeusen, Two Waltzes, Op. 33, Nos. 7 and 8	Miss Susie Green
Mascheroni, Thine for Life	Miss Florence Smith
Beethoven, Sonata Pathetique	Miss Virginia Johns
Trotter, Leonore	Mrs. Leone F. Leith
Closer Than a Brother (Selected from Miss Minerva and William Green Hill)	Miss Ruth Robb Trammell
Delbruck, A Tender Tie	Miss Annette Quillian
Massenet, Ballet from Cid	Miss Lena Fowler
Gounod, Sing, Smile, Slumber	Miss Marward Bedell

## RECITAL NO. 3

NOVEMBER 2, 1911, 3 P. M.

Beethoven, Minuetto from a Sonata.....	Miss Bessie Perry
Schumann, Happy Farmer.....	Miss Ruth Richards
A. H. Taylor, Ah! Let Me Dream.....	Miss Eulalia Ledbetter
Heller, Curious Story.....	Miss Nell Hammond
Lemon, O Fragrant Mignonette.....	Miss Sara Satterwhite
Porter, Mazurka, No. 1 in C Major.....	Miss Pauline Becton
Uncle Reuben's Baptism (Reading).....	Miss Lessie Lewis
Merkel, Butterfly.....	Miss Julia Linson
Hawley, Greeting.....	Miss Helen Griffin
Thome, Simple Aveu.....	Miss Frances Robeson
Piccolomini, Ora Pro Nobis.....	Miss Linnie Wilson
Scharwenka, Polish Dance.....	Miss Martha Ware
E. Meyer—Helmund, Entreaty.....	Miss Mattie Peacock
Moszkowski, Etude, Op. 18, No. 3.....	Miss Eloise Linson
Joel Chandler Harris, Uncle Remus' Church Experience.....	Miss Carrie Smith
Godard, Second Mazurka.....	Miss Claire Beckwith

## RECITAL NO. 4

NOVEMBER 16, 1911, 3 P. M.

Liszt-Low, To the Evening Star.....	Miss Ruth Rucker
Nevin, Good Night.....	Miss Annette Quillian
Sudds, Three Lucky Lovers.....	Miss Sada Galbraith
Paderewski, Menuet, Op. 14, No. 1.....	Miss Eunice McGhee
Chaminade, Pierette.....	Miss Maureen Lasseter
Pontet, Tit for Tat.....	Mrs. Leone F. Leith
Bachmann, Les Sylphes.....	Miss Mattie Peacock
Eaton, Raindrops.....	Miss Ethel Gardner
Reading, He Wasn't Ready.....	Miss Leo Cannon
Godard, Second Mazurka.....	Miss Leita Chewning
Gottschalk, Tremolo.....	Miss Annie Shingler
Sullivan, Let Me Dream Again.....	Miss Ruby Marie Newsom
Grieg, Voeglein, Op. 43, No. 4.....	Miss Florence Smith
Chopin, Waltz, Op. 70, No. 1.....	Miss Clyde Holmes
Reading, Reviving de Sinners.....	Miss Eulalia Ledbetter
Mozart, Sonata, No. 3, F Major (First Movement).....	Miss Mary Walker
Karganoff, By the Brookside.....	Miss Helen Griffin
Mattei, Dear Heart.....	Miss Cleo Smithwick
MacDowell, Czardas.....	Miss Mildred Eakes

## RECITAL NO. 5

DECEMBER 14, 1911, 3 P. M.

Piano Certificate Recital.....	Miss Lessie O. Lewis, Sylvania, Georgia
Chopin, Waltz.....	Miss Robbie Williams
Downs, Diabolo.....	Miss Maria Cotton
G. Lane, Tatters.....	Miss Eulalia Ledbetter
Bach, Two Part Invention, No. 15; Beethoven, First Movement, Sonata, Op. 2, No. 1.....	Miss Lewis
Lack, Song of the Brook.....	Miss Elizabeth Fuller
H. Temple, An Old Garden.....	Miss Lois Hogg
Von Wilm, Intermezzo.....	Miss Ruth McLaughlin
Moscheles, Etude, No. 3.....	Miss Virginia Johns
Reading, Little Ikey and the Porter.....	Miss Echo Corless
Lack, Idillio.....	Miss Frances Peeples
Mozart, Molto Allegro Movement, Sonata, No. 18.....	Miss Eloise Linson
C. Chaminade, Summer.....	Miss Annette Quillian
Ehrlich, Barcarolle.....	Miss Nora Owens
Emery, Finger Twist; Grieg, Auf den Bergen, Op. 19, No. 1.....	Miss Lewis
R. DeKoven, Poppies.....	Miss Mattie Peacock
Bach, Prelude, No. 21; Strauss, Reverie, Op. 9, No. 2.....	Miss Florence Brinkley
Ruth M'Enery Stuart, Easter Symbol.....	Miss Maureen Lasseter
Schubert, Impromptu, Op. 142, No. 4.....	Miss Mildred Eakes

## RECITAL NO. 6

JANUARY 18, 1912, 4 P. M.

Karganoff, Nocturne in D-flat.....	Miss Marward Bedell
Rubinstein, Kamenoi Ostrow.....	Miss Virginia Johns
Lawrence Hanray, Sunshine and Roses.....	Miss Florence Glenn Smith
Gaenschal, In the Twilight.....	Miss Bonnie Crews
C. Francis Lloyd, The Welcome Home.....	Miss Nell Smith
Seeling, Concert Etude.....	Miss Annie Tankersley
W. H. Jude, The Bells of Seville.....	Miss Lena Fowler
Schuett, Scherzino, Op. 20, No. 3.....	Miss Florence Glenn Smith
Guy D'Hardelot, Dance of the Dragon-Flies.....	Miss Marward Bedell
Strelezki, Mazurka.....	Miss Julia Linson

# IRENIAN SOCIETY PUBLIC EXERCISES

JANUARY 20, 1912, 7 P. M.

Piano Solo.....Miss Pauline Becton  
 Reading..... Miss Carrie Smith  
 Debate: Resolved, That United States Senators should be elected by popular vote.  
     Affirmative: Misses Clyde Holmes, Vidalia, Ga., and Virginia Johns, Eatonton, Ga.  
     Negative: Misses Dollie Jones, Augusta, Ga., and Ethel Smith, Lumpkinsville, Ga.  
 Vocal Solo..... Miss Nell Smith  
 Reading..... Miss Ruth Trammell  
 Piano Solo..... Miss Rosa Burks  
 The judges of the debate, Prof. Jas. E. Ricketson, Judge Frank Harwell and Rev. S. B. Ledbetter, rendered the decision in favor of the Negative.

## RECITAL NO. 7

FEBRUARY 1, 1912, 4 P. M.

Certificate Piano Recital.....Miss Eddie May Chastain, Atlanta, Georgia  
     Miss Grace K. Murphy, Shawmut, Alabama  
 Certificate Voice Recital.....Mrs. Leone Floyd Leith, LaGrange, Georgia  
 DeKoven, O Promise Me.....Miss Mattie Peacock  
 Bach, Short Prelude and Fugue in F..... Miss Helen Griffin  
 Denza, Sing On, Waltz Song.....Miss Annie Tankersley  
 Chaminade, Scarf Dance.....Miss Tommilu McDonald  
 Schumann, He, of all the Best; Pontet, Tit for Tat..... Mrs. Leith  
 Bach, Fugue, No. 5, in C Major; Mozart, Sonata, No. 4 in F Major,  
     Miss Chastain  
 Saint Saens, My Heart at Thy Sweet Voice (Samson and Delilah)  
     Miss Edith A. Poole  
 Bach, Two Part Invention, No. 8; Haydn, Sonata in C Major.....Miss Murphy  
 Jennie N. Standipher, Liza Ann's Swell Funeral..... Miss Julia Prentiss  
 Von Wilm, Sarabande, Op. 31, No. 2; Merkel, Spring's Message,  
     Miss Chastain  
 Mascheroni, For All Eternity; Wilson, Carmena..... Mrs. Leith  
 Heller, Cradle Song, Op. 73, No. 2; Dennee, Russian Dance, Op. 16,  
 No. 1.....Miss Murphy

## MEZZOFANTIAN SOCIETY PUBLIC DEBATE

FEBRUARY 10, 1912, 7 P. M.

Rustle, Spring, Sinding..... Miss Nelle Hammond  
Sing, Smile, Slumber, Gounod (Vocal)..... Miss Marward Bedell  
Debate: Resolved, That the classical course of the Modern College is  
best adapted to the Average Girl.

First Affirmative: Miss Mary Walker, Cass Station, Ga.

First Negative: Miss Claire Beckwith, Mansfield, Ga.

Shadow Dance, MacDowell.....Miss Eloise Linson

Second Affirmative: Miss Mattie Sharp, Ogeechee, Ga.

Second Negative: Miss Maureen Lasseter, Luthersville, Ga.

Rebuttal.

The Virtues of a Fat Man (Reading)..... Miss Rubie Newsom  
Scherzino, Schuete..... Miss Florence Smith

The judges of the debate, Rev. S. B. Ledbetter, Rev. J. M. Hawkins  
and Mr. M. F. McLendon, rendered the decision in favor of the Negative.

## RECITAL NO. 8

FEBRUARY 15, 1912, 3 P. M.

Certificate Piano Recital.....Miss Elizabeth Fuller, Thomson, Georgia

Miss Mary Elizabeth Walker, Cass Station, Georgia

Certificate in Voice..... Miss Rubie Marie Newsom, Union Point, Georgia

Heller, Three Etudes..... Miss Marie Cotton

Moszkowski, Serenade.....Miss Dollie Jones

DeKoven, Winter's Lullaby..... Miss Leo Cannon

Lack, Pendant la Valse..... Miss Mary Woodall

Chaminade, The Flatterer.....Miss Ruth Pike

Hawley, I Long for the Day.....Miss Vera Jenkins

Jeffery, Serenade..... Miss Pearl Dozier

Tschaikowski, Humoresque.....Miss Genevieve French

DeKoven, O Promise Me.....Miss Mattie Peacock

Bach, Prelude in C Major, No. 9; Haydn, Finale from Sonata, No. 7

Miss Fuller

Concone, Judith; Denza, If Thou Didst Love Me..... Miss Newsom

Bach, Fugue in G Major, No. 7; Haydn, First Movement of Sonata in F

Major, No. 3.....Miss Walker

Alice Hegan Rice, The Benefit Dance (Original cutting from Mrs. Wiggs  
of the Cabbage Patch).....Miss Lessie Lewis

Kopylow, Pres de la Chapelle, Op. 17, No. 4; Chaminade, The Fauns,  
Op. 60..... Miss Fuller

Bevignani, The Flower Girl; Guy D'Hardelot, The Bee's Courtship,

Miss Newsom

Gregh, Gay Butterflies; Jaell, Meditation, Op. 17.....Miss Walker



# RECITAL NO. 9

FEBRUARY 29, 1912, 3 P. M.

Piano Certificate Recital.....	Miss C. Pauline Becton, Swainesboro, Ga. Miss Florence Few, Watkinsville, Ga. Miss Luta A. Powers, Franklin, Ga. Miss Nell Smith, Cornelia, Ga.
Graduate Piano Recital.....	Miss Sara C. Mayo, Social Circle, Ga.
Nevin, Ophelia.....	Miss Pauline Fox
Chopin, Scherzo, Op. 31, No. 2.....	Miss Rosa Burks
Beethoven, Allegro from Sonata, Op. 8, No. 1.....	Miss Lottie Bond
Bach, Fughette in C Minor; Kuhlau, First Movement, Sonatina, Op. 55, No. 3.....	Miss Few
Sullivan, Where is Another Sweet.....	Miss Pearl Dozier
Bach, Alamande from Suite No. 1; Mozart, First Movement, Sonata, No. 1.....	Miss Becton
Bach, Two Part Invention, No. 1; Kuhlau, Last Movement, Sonatina, Op. 55, No. 2.....	Miss Powers
Bach, Prelude in C, Well Tempered Clavichord, No. 1; Beethoven, First Movement, Moonlight Sonata.....	Miss Nell Smith
A. M. Wakefield, Polly and I, or a Bunch of Cowslips, Miss Sarah Crawford Tatum	
Scharwenka, Barcarolle, Op. 64, No. 4; Chopin, Prelude, Op. 28, No. 20.....	Miss Mayo
Merkel, Nocturne, Op. 84; Mills, Tarentelle, Op. 13.....	Miss Few
Grieg, Norwegian Folk Song, Op. 66; Hummel, Rondo Brillante, Op. 120.....	Miss Becton
Frances S. Sterrett, Alonzo's Silver Wedding.....	Miss Sara Satterwhite
Mendelssohn, Consolation; Wellesley, La Fleurette.....	Miss Powers
Emile Dethier, Allegretto (Organ).....	Miss Cleo Smithwick
Field, Nocturne in B-flat; Chopin, Waltz in E Minor.....	Miss Nell Smith
Weber, Last Movement, Koncert, Op. 11, C dur.....	Miss Mayo

## SCHOOL OF EXPRESSION

Assisted by Mrs Ethel Dallis Hill, Violinist. Miss Jane Allison, Director.

AN EVENING OF COMEDY—MARCH 11, 1912, 8 P. M.

E. N. Westcott, The Horse Trade (An original cutting from David Harum).....	Miss Ruth Robb Trammell
Bell Marshall Locke, A Man, a Maid, and a Dress-suit Case, Miss Carrie Smith	
Frances Boyd Calhoun, The Arrival of Miss Minerva's Nephew (An original cutting from Miss Minerva and William Green Hill, Miss Ruby Marie Newsom	
Godard, Berceuse from Jocelyn.....	Mrs. Ethel Dallis Hill
Elizabeth M. Gilmer, Troubles of Women.....	Miss Ruth Robb Trammell
Alice Hegan Rice, Sunday School in the Cabbage Patch (An original cutting from Mrs. Wiggs of the Cabbage Patch).....	Miss Carrie Smith
Gertrude White, When the Honeymoon Wanes.....	Miss Rubie Marie Newsom
(Arranged by Henri Ernst), Tittl'e Serenade; Xaver Scharwenka, Polish Dance.....	Mrs. Ethel Dallis Hill

## A PROPOSAL UNDER DIFFICULTIES

By John Kendrick Bangs

### CAST OF CHARACTERS

Robert Yardley { Suitors for the hand of }.....	Miss Ruth Robb Trammell
Jack Barlow { Miss Andrews }.....	Miss Carrie Smith
Dorothy Andrews, a much loved young woman.....	Miss Ruby Marie Newsom
Jennie, a housemaid.....	Miss Lessie Lewis
Hicks, a coachman who does not appear.	

## RECITAL NO. 10

MARCH 14, 1912, 3 P. M.

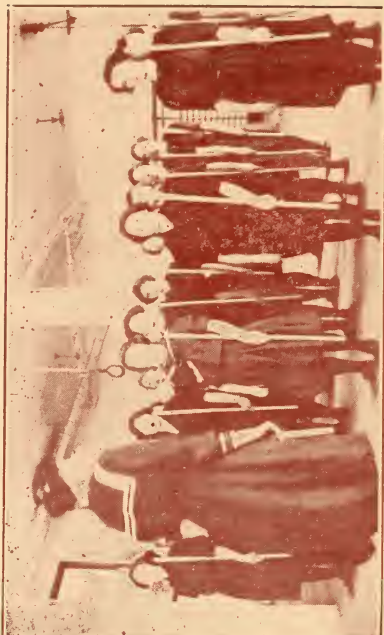
Vocal Certificate Recital.....	Miss Sarah Isabel Satterwhite, Chipley, Georgia
Piano Certificate Recital.....	Miss Lena Fowler, Apalachicola, Florida
Graduate Piano Recital..	Miss Nell Foster, Hampton, Georgia
	Miss Evelyn Louise Evans, Mountville, Georgia
	Miss Martha D. Ware, LaGrange, Georgia
Bach, Prelude in C Minor; Beethoven, First Movement, Sonata, Op. 31, No. 3 .....	Miss Fowler
Bach, Prelude and Fugue, Well Tempered Clavichord, No. 5; Nevin, Barcarolle; Rubinstein, Trot de Cavallerie.....	Miss Ware
Bach, Fugue, Well Tempered Clavichord, No. 1; Beethoven, First Move- ment, Sonata, Op. 28.....	Miss Foster
Mascheroni, Mia Vita; Laura Lemon, O Fragrant Mignonnette	Miss Satterwhite
MacDowell, To a Water Lily; Scharwenka, Polish Dance.....	Miss Evans
Mendelssohn, Song Without Words, No. 1; Nevin, Barchetta.....	Miss Fowler
Charles Dancla, Air Varie, No. 5.....	Miss Claude Dunson
Konzert, No. 9, G Moll.....	Miss Ware
Moszkowski, Barcarolle; Weber, First Movement, Concerto in C.....	Miss Foster
Seymour Powell, The City of Dreams; Pinsuti, Queen of the Earth	Miss Satterwhite
Weber, Last Movement, Konzert, Op. 32, Es Dur.....	Miss Evans



WHEN THE CAMPUS IS IN GREEN



IN-DOOR GYMNASTICS





Reception Rooms



Dining Hall





A VIEW OF THE PRESENT COLLEGE BUILDING,  
which is to be remodelled as soon as practicable.

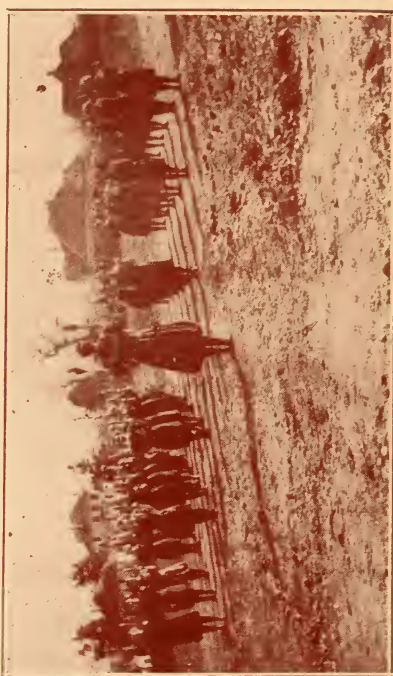
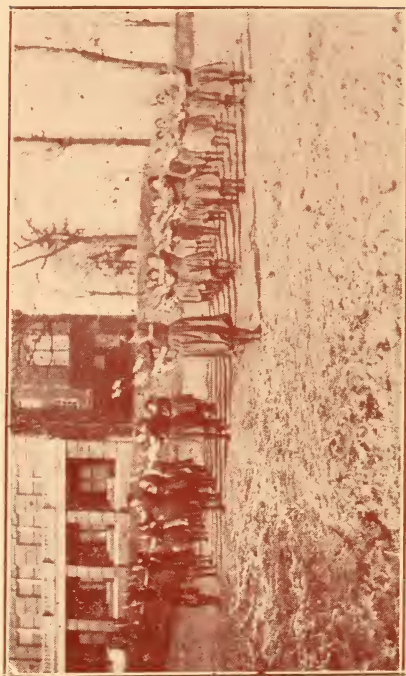


THE LOWER PAVILION OF THE HAWKES BUILDING.  
Above this are three tiers of verandahs. The pavilion opens into the dining hall at the lower end.



A VIEW OF THE HALLWAY—NORTH AND SOUTH—OF THE  
HAWKES BUILDING  
On the left in front is the office of the Dean, and on the right the offices of the  
President and Bookkeeper





OUT-DOOR GYMNASTICS



A VIEW OF THE HAWKES BUILDING,  
showing a portion of the lower court. From this view the lower  
Gymnasium floor is not seen





O'REAN SMITH BUILDING, NORTH-EAST VIEW





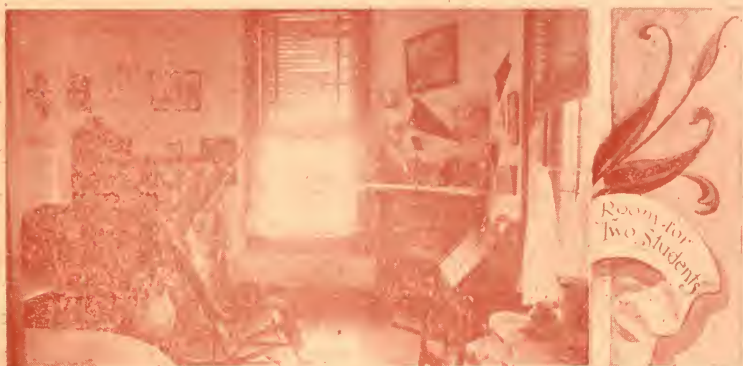
One of the several beautiful views from the Ferrell Gardens, which are a short walk in the rear of the College campus.



A VIEW IN THE McLENDON PARK, which is but a short distance to the North of the College campus. The lady in the boat is Miss Maidee Smith, the Lady Principal.



REAR VIEW OF THE OLEAN SMITH BUILDING,  
showing the annexes. Numerous large pecan and walnut trees  
now occupy the bare space.







A VIEW OF THE NEW HAWKES BUILDING.

Just where the garden was situated when this view was taken there is now situated the play-grounds, embracing basket-ball, tennis courts, and a running track.



A VIEW BETWEEN THE ACADEMIC (COLLEGE) BUILDING AND  
THE HAWKES BUILDING,

showing a part of the old Dormitory in the back-ground. It is planned to connect the Hawkes Building with the Academic Building by a covered passage way.

Graduating Uniform



Spring Uniform



Winter Uniform







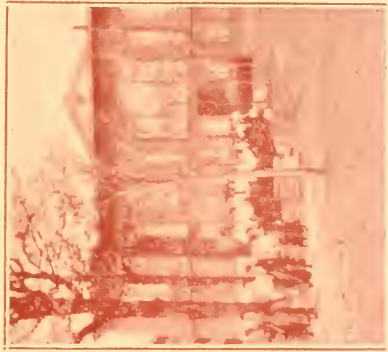
RESIDENCE OF PROF. ALWYN M. SMITH



A GROUP OF GEOLOGY STUDENTS IN THE FIELD



RUNNING ON THE 220 YARD TRACK



ON THE WAY TO CHURCH



IN THE GYMNASIUM



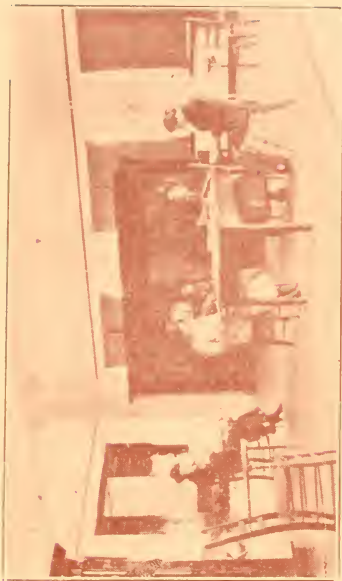
Physical Laboratory



Chemical Laboratory







TWO VIEWS IN THE NEW LIBRARY ROOM



A CORNER IN THE BIOLOGY GEOLOGY ROOM



A CLASS ROOM, (History)



ROOM FOR TWO IN THE HAWKES BUILDING—NOTE THE SINGLE BEDS



THE SWIMMING POOL. IT HOLDS 30,000 GALLONS OF WATER



